

The R.A.M. CLUB MAGAZINE

Edited by W. WALLACE

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Editorial Notes

Twelve years have gone by since the R.A.M. celebrated its centenary, the hundredth year of its foundation. To those who were privileged to have a share in the ceremonies that took place in the year 1922 it may come as a surprise that another centenary should occur so soon. But in this case it was not the hundredth year of a Charter, but in a lesser and more modest degree the hundredth number of a magazine—the organ, if it may be said, of the R.A.M. Club.

An institution like the R.A.M. must of necessity have a large fluctuating population: students who come and go have no permanency. But in a club, which by now has some solid claim to tenure, there are few breaches of continuity, and members remain, attached by sympathy and love to the place in which, whether diffidently or consciously, they grew up in music. And its record stands. There is scarcely a number which does not witness to learning and research, overlooked perhaps by those engaged by a work-a-day routine. So in after-time it may be well for someone who, beneath the mantle of the scholar, may as gleaner find a rich harvest of sagacity and wisdom in the hundred Numbers of the R.A.M. Club *Magazine*.

This number is fortunate in containing articles dealing with matters past, present and future. Sir Alexander Mackenzie writes with old-time experience of early club-communities; the 'poet-laureate' of many Pageants and specially of our own, celebrates in felicitous language the Centenary of the *Magazine*, as he did its Jubilee. Our Principal, with wisdom and balance, sets before us problems which will call for solution in the near future. By way of contrast there are Veterans among the Associates, and we learn whence our Overseas Students come to find shelter in York Gate.

Looking Forward

The attainment of anniversaries—centenaries, jubilees, etc.—is generally regarded as an occasion for much retrospection. So, the issue of the hundredth number of the R.A.M. Club *Magazine* might be made an excuse for counting back the years that have elapsed since the publication of No. 1 with comparisons on the contrasted condition of things associated with these two different issues and comments on the processes of development that have led to these differences.

Just at present, however, I am more interested in the future than in the past. After all, the chief value of the past from the point of view of the present is that by wise and careful consideration of its examples and lessons we can, to some extent, avoid its mistakes and ensure a better and more fortunate future.

The developments and changes of the last ten or twenty years, social, ethical, political and mechanical, have produced a state of things which has had important and far-reaching effects on the music, and on the well-being and happiness of the musicians of this country. There never was a time when the experience of music has been so widespread and so easy of realisation. Thanks to mechanical invention it is now possible for anyone, who can spare the time, to become familiarly acquainted with practically the whole of so-called classical music at a comparatively small cost. There has, therefore, grown up within recent times an enormous body of people who without any personal skill or enlightened knowledge have a familiar, if an uninstructed acquaintance, with the works of the masters.

Paradoxically, however, along with this widening of the circle of people interested in music, there has been a progressive narrowing of the activities of the professional musician which has had the most serious effects on his economic position.

Looking to the future and to the future state of music and the musician in this country, one cannot help speculating about what may be written in celebration of the bi-centenary of the R.A.M. Club *Magazine* which ought to take place in 1968. Will the Editor and his contributors, looking back over the preceding thirty-three years, congratulate themselves that the wholesale distribution of music characteristic of the present time has eventually led to the formation of a critical and instructed public able and anxious to take more than a passive part in music making, with an active and well organised musical profession to help and guide opinion? Or will the wholesale distribution,

which has chiefly, if not wholly, originated in commercial motives, and which is dominated by commercial considerations, have the effect of so vulgarising and debasing the musical experience that a satiated and nauseated public will demand an artistic stimulus which will gradually grow more and more acidulated and bitter, until at last the musical sense will be completely atrophied and the ear will revert to its purely utilitarian function as an organ of hearing? Or will the huge appreciative public spread until practically every person in these islands keeps alive a musical interest by an iteration and reiteration of mechanically reproduced performances which were originally registered before the complete disappearance of a profession of practising musicians? Or, finally, will there be evolved a select company of highly trained musicians—*non-British, of course*—who will be used to supply this appreciative public with such performances and records of such performances as the interests and policy of certain controlling organisations dictate?

All these speculative views have been expressed, and while it is difficult to accept any as the most likely, it may not be altogether useless to direct the attention of the readers of this *Magazine* (who are either professional musicians or are looking forward to professional life) to the various alternatives.

JOHN B. McEWEN.

The Pedigree of the Club

After many years it was with mingled feelings of sadness and pleasure that I turned over the pages of the first volume of the R.A.M. Club *Magazine*. The once familiar names of those who have passed away, and with whom I lived and worked in daily contact, were brought back to a memory which, friends tell me, is still fairly good, yet (I am too well aware) occasionally needs a refreshing jog.

Soon after my election I was informed of the existence of an unofficial society, calling itself 'The Excelsior', consisting of students of both sexes, who held their meetings at each other's houses for the practice of music by such daringly advanced composers as Joachim Raff and Robert Schumann among other wild men.

But as I cordially shared the views of my young friends it became evident that there was now no need to upset the drawing-rooms of their respected parents—as they undoubtedly did to

my own on one occasion! The laudable society had no further reason to be, and so came to an end: to be revived, at a later time, however, in another form and shape.

By the efforts of numerous ex-students and our own professors combining with hearty goodwill, the R.A.M. Club was founded as early as 1889: its activities being confined to cheerful social gatherings, to dinners enlivened by admirable speeches, thus fulfilling the original intention of drawing the members personally and intimately together, thereby greatly assisting the immediate policy and general interests of the school. The necessity for some permanent record of its inner working soon made itself felt, and a monthly magazine, partly edited by a few trusted and enthusiastic students, was established. *The Overture*, a clever and witty publication, had a brilliant career of four years, and was distinguished by a series of most amusing and sometimes cynical 'Academy Ballads'. But some disgruntled individuals, never very far to seek in those early days, objected to these literary effusions as undignified and unfitting for a serious institution, and it was considered better to issue *The Overture* no more.

Eleven years were yet to pass between the birth of the Club and the first appearance, in 1900, of our cherished *Magazine*, which to-day reaches its hundredth number. To read, in the volume which has just left my hands, of the many promising youngsters and ripening talents, male and female, who are happily with us still, and whose brilliant reputations—not a few even of universal fame—have fully justified these early hopes, must be a gratifying source of pleasurable pride to all lovers of the history of our now ancient school.

When expressing the hope that this periodical may long continue to appear in the same cheerful and instructive spirit prevailing under its present conductorship, I may allow myself to speak on behalf of its many readers.

I wonder why the privilege of tracing the Club's history for this particularly important number is accorded to me: but I shall not overstep the reasonable limits of space by taking advantage of the courteous offer. During the course of these thirty-four years I have enjoyed the intimate acquaintance of a succession of editors and contributors whose faithful services deserve grateful and lasting remembrance.

There is, however, a distinguished name, the inclusion of which cannot be omitted here: for has it not, fortunately for all, been closely connected with the welfare of the school since

1901? To be exact, it is just twelve months less than the entire existence of our *Magazine*. In that year H.R.H. The Duke of Connaught and Strathearn, K.G., honoured us by becoming our President. Since then he has graciously encouraged us by his presence on every occasion, except when his manifold public duties imperatively claimed his attention elsewhere. We are all aware of the exhilarating effect which His Royal Highness's genially informative speeches make upon the Governing Bodies, Staffs and Students.

This review has led me to recall a chain of events covering a longer span of years than some of my readers may think necessary for the present purpose: and I feel almost inclined to end with a few apologetic remarks for its undue length. Further consideration, however, brought about a less repentant frame of mind. Am I not, most probably, the oldest student now living? Might I not reasonably have carried my friends back to an interesting period far beyond their ken? No! The temptation has been successfully resisted, and I am only surprised at my astonishing reticence and unusual moderation!

So with Hail, Alma Mater! and warmest of greetings to the artistic community over which She keeps constant watch and ward, I bid you adieu.

A. C. MACKENZIE.

Jubilees and Centenaries

To have achieved a One Hundredth Number is a tremendous feather in the cap of any periodical, and I congratulate the R.A.M. Club *Magazine* on the feat.

But I am not surprised. The *Magazine* is a wonderful record of the contemporary history of the R.A.M. and of the Club which is its offspring.

The Academy, the Club, and the *Magazine* lean on each other, and help each other, and their fortunes are bound together. May they all flourish!

I had the honour of contributing to the fiftieth number of the *Magazine* (in 1917), and to the great centenary of the R.A.M. (in 1922), and here I am, still talking in 1934. I hope I shall be allowed to commemorate my own centenary in your pages in 1952.

LOUIS N. PARKER.

Prize Distribution

The annual prize distribution was held in the Duke's Hall on Thursday, July 19. On many former occasions His Royal Highness The Duke of Connaught had so closely identified himself with the ceremony as President of the R.A.M., that universal regret was expressed that reasons of health prevented his being present on this. Through his Equerry, H.R.H., in a gracious letter to Sir John McEwen, spoke of his great disappointment in being prevented from presiding as usual. His place was taken by Lord Daresbury, C.V.O., LL.D., one of the Vice-Presidents.

The following members of the Governing Bodies were present:

Vice-President: Brig.-Gen. Sir Alfred G. Balfour, K.B.E., C.B. Directors: Sir Harold Boulton, Bart., C.V.O., C.B.E.; Lieut.-Gen. Sir G. Sidney Clive, K.C.B., C.M.G., D.S.O.; Major W. Loudon Greenlees; Saxton W. A. Noble, Esq. Committee of Management: Philip Leslie Agnew, Esq., M.A., Hon. F.R.A.M. (Chairman); Theodore Holland, Esq., O.B.E., F.R.A.M.; Thomas B. Knott, Esq., F.R.A.M.; Stanley Marchant, Esq., D.Mus., F.S.A., F.R.A.M. (Warden); Sir John B. McEwen, M.A., D.Mus., LL.D. (Principal); B. Walton O'Donnell, Esq., M.V.O., F.R.A.M.; Ernest Read, Esq., F.R.A.M.; and L. Gurney Parrott, Esq. (Secretary).

A short programme of music was given in which, among other numbers, two Huberman Scholars took part—Antony English and Emanuel Hurwitz playing a Duo Concertant by de Beriot.

The Principal then delivered his Annual Report. After referring to the large number of public and semi-public performances that had taken place in the Academic Year as matters of routine, Sir John then spoke of the performances of the complete String Quartets of Beethoven by the students of the Ensemble Class under the direction of Mr Herbert Withers. 'This is an achievement', Sir John said, 'which, while not of a spectacular character likely to impress the general public, must reassure the authorities and friends of the Academy with regard both to the ability and assiduity of our students. The preliminary remarks by the Director of the Class at each of the nine Concerts of the series were informative to many and interesting to the whole of the large audience which regularly attended.'

He next dwelt upon the performances of *The Corregidor*, the one completed opera by Hugo Wolf, the first to be given in England, and commented upon the happy combination of

Mr John Barbirolli as conductor with Mr Geoffrey Dunn, the producer and arranger of the English text of the libretto.

References were made to the important additions to the list of Scholarships and Prizes, which were interesting not only from their help and value, but also because of their commemorative purpose. The widow of the late Fred Walker—for thirty-six years a Professor of Singing in the Academy—herself the founder for the past twenty years of an annual prize, left by will a sum to perpetuate that prize, and bequeathed a large sum to found a Scholarship in memory of her husband, to be called the Fred Walker Scholarship.

Under the will of the late Miss Harriet Kendall, a distinguished student of the Academy, a sum of money has been received to found an annual prize of a Gold Medal for Elocution to be known as the Harriet Kendall Prize. To commemorate the late Robert Radford, F.R.A.M., a distinguished singer, a special prize for singing, aided by a sum received from the Musicians' Benevolent Fund, has been founded, and a new prize for the same branch of study, and bearing her name, has come to the R.A.M. under the will of the late Louisa Banerjee of Calcutta. In memory of his wife, Mr R. E. Goodwin-Vanner has given a prize for pianoforte-playing in connection with the works of Beethoven. Last year it was announced that Baron Profumo had offered a scholarship for violinists, to be called the Huberman Scholarship in association with the great violinist of that name. The examination for this valuable scholarship was carried out personally by Huberman. Baron Profumo, who was present at the adjudication, was so impressed by the promise shown by the candidates that he immediately supplemented his original generous gift by a further second scholarship, for one year, and by prizes to the other competitors. Mr Bronislaw Huberman, not content with giving his invaluable services as adjudicator, at the same time awarded a special prize of ten guineas to the third on the list of competitors.

The Students' Aid Fund has benefited by the generosity of Miss Ethel Myers, an ex-student, to the extent of about twenty pounds; and also by a similar amount from Mr David Carl Taylor, a distinguished student who is this year leaving the School, and who makes this admirable and worthy gesture in gratitude for the training and experience he has received during his studentship.

In speaking of this Fund, Sir John referred to a most welcome and most useful addition to its resources in these words: 'With

that sympathetic understanding which has already prompted him to help where help is most needed, the Chairman of the Committee—Mr Philip Leslie Agnew—has made a most generous gift to the Students' Aid Fund of one thousand pounds. On behalf of the students who will be the beneficiaries I am glad to offer to Mr Agnew their most hearty and grateful thanks for this most valuable reinforcement of the Fund'.

The losses sustained by the Academy were Colonel John Hopton, a member of the Board of Directors for fourteen years, M. Henri Bosc, Professor of French since 1913, and Mr Norman O'Neill, a much-loved man and a fine musician and composer, Professor since 1924.

New appointments to the Professorial Staff confirmed during the past year were:

Ivor R. Foster and Herbert Murrill, for Harmony and Composition; John Armstrong, for Singing; Madeleine Windsor, for Accompaniment; A. Hermann Winter, for German; Noreen Bush, for Dancing and Deportment.

After a sympathetic reference to the retirement of Dr H. W. Richards as Warden, through reasons of health, the Principal announced as his successor Dr Stanley Marchant, organist of St Paul's Cathedral, which important position he will continue to hold in addition to his duties as Warden; and the appointment of Mr L. Gurney Parrott as Secretary was confirmed.

Lord Daresbury then distributed the prizes and awards.

In moving a hearty vote of thanks to his Lordship for consenting at very short notice to preside, Mr Philip Agnew (Chairman of the Committee of Management) spoke of the keen regret that H.R.H. The Duke of Connaught was prevented from presiding, and that His Royal Highness's constant and regular visits in the past had conferred a special distinction upon the R.A.M. The resolution was carried by acclamation. After a brief reply of thanks from Lord Daresbury, the proceedings ended with the singing of the National Anthem.

Earlier in the day the Bronze and Silver Medals were distributed by Miss Phyllis Neilson-Terry, F.R.A.M., who, in a delightful speech, acknowledged the vote of thanks proposed by the Principal and seconded by Dr Marchant. The Academy Song, *Floreat Alma Mater*, was at the close sung by the large gathering of Professors and Students.

The Beethoven Quartets

(continued from page 51)

Since the earlier reference to the performances of the Beethoven Quartets the series has continued with increasing interest, and the works themselves have proceeded with a crescendo of difficulty. The sixth concert, on June 20, contained *The Harp Quartet*, Op. 74. The reading of this was entrusted to the able leadership of Winifred Flavelle, with Irene Spier (2nd violin). Helga White's viola part was given with a full tone, and Edna Elphick (violoncello) completed a well balanced quartet. In the same programme came the *Quartet in F minor*, Op. 95, played by Edward Silverman (1st violin), Douglas Thomson (2nd violin), Gordon Mutter (viola) and Peter Beavan (violoncello). This was the second appearance of these players in the series with yet a third to come in the following week, when they gave the *Quartet in E flat*, Op. 127, and the *Quartet in A minor*, Op. 132. Without specifying in detail the quartets which they performed, it may be said that on these occasions, i.e., June 20 and 27, there was a unanimity and musical consistency which reflected anxious study and interpretation. The afternoon of July 4, for the eighth concert, was devoted entirely to the *Quartet in B flat*, Op. 130. The players were David Martin (1st violin), Jacqueline Townshend (2nd violin), Max Gilbert (viola), and Florence Hooton (violoncello), this being the third quartet that they performed in the series. On this occasion the *Grosse Fuge*, now known as Op. 133, took the place of the Allegro, originally composed as the finale to Op. 130. This single work, bewildering to the audience and devastating to the performers, was interpreted with an ease that made light of technical problems. The reading was something more than the effort of students, and showed worthy musicianship and maturity. These qualities were readily appreciated by the large audience with unstinted applause. It was appropriate that the final concert of the Beethoven Quartets should be the great *C sharp minor*, Op. 131, that epitome in sound of Beethoven's own life, with its bitter constraint alternating with the lofty rhyme. A notable performance was given by the quartet of students led by Beatrice Marr (1st violin), Kathleen Tierney (2nd violin), Max Gilbert (viola) and Eileen McCarthy (violoncello)—all holders of Academic Scholarships. The same quartet played the finale to the *Quartet in B flat*, Op. 130, which had been displaced by the *Grosse Fuge*, played at the eighth concert on July 4. The central number in this afternoon was the *Quartet in F*, Op. 135. The

players in this work were making their fourth appearance in the series, with Winifred Flavelle as leader in place of Doris Langham-Smith who has been appointed to a permanent post, Douglas Thomson (2nd violin), Gordon Mutter (viola), and Peter Beavan (violoncello). In bringing to a close this achievement of the Ensemble Class, this notice would not be adequate without a reference to the training of these young players in these exacting works, and to the high stage of accomplishment to which they had been brought by Mr Withers. Apart from the works themselves, an added interest was given by Mr Withers in his prefaces to each afternoon, in which he dealt with the musical conditions when the quartets were written, thus avoiding the customary conventional analyses, and leaving the works to speak for themselves.

The last concert came to an end with a happy flourish. The Principal thanked Mr Withers for the extraordinary care and enthusiasm which had brought so venturesome an undertaking to a successful issue, and after a few remarks from Mr W. W. Cobbett, ever in the front wherever chamber music is to be heard, the company adjourned to the Professors' dining-room. The principal guests were those who had taken part in the Quartets, and the opportunity was taken to offer Mr Cobbett a birthday cake on his reaching his eighty-seventh year, which fell upon the date of the ninth concert. There were speeches from Mr Cobbett and from Mr Withers. Mr Peter Beavan returned thanks on behalf of those who had taken part in the Quartets, nearly all of whom were present as guests of Lady McEwen, and thus the memorable event came to a close.

It is difficult to estimate the accomplishment with justice. From the Ensemble Class five groups of players were chosen, who, under the guidance of Mr Withers, had no hesitation in attacking works, the Beethoven Quartets, which demanded something more than technique, exasperating as it must have been to fit in the many jig-saw-like puzzles, especially in the *C sharp minor*. There was silky tone in soft moments and ruggedness when contrast demanded, but above all that nice unanimity and balance which made each work complete. Throughout the series much enlightenment had been afforded by the interesting introductory remarks of Mr Withers, who presented a picture not only of the life which Beethoven was leading at the times when he was writing the Quartets, but also of the social and historical environment of the period. The importance of these conditions is apt to be overlooked by musicographers.

The Social Side of the Club

Those who look back to their student days and are filled with loyalty and affection towards the R.A.M., will read with interest what Sir Alexander Mackenzie has written of what might be called the Genealogy of the Club, its forerunners and the precursor of the *Magazine*.

In the introductory article in the first number, October 1900, the 'very definite purpose' of the *Magazine* is laid down and Rule II is quoted, setting forth that 'the primary object of the Club is the maintenance of a friendly intercourse between gentlemen who are past students of the Royal Academy of Music', and, the article continues, 'this little magazine is intended to form an additional bond of union between those who are endeavouring to carry out such a laudable object'.

Note the 'gentlemen'. The Club as originally projected was a men's club, and in 1895 rooms were taken in the Portland Hotel and furnished with the usual amenities. There was a special tariff for meals and the rooms were open from 9 a.m. till midnight. The rooms were rented at £60 per annum. [They were given up in 1907 and the Agreement was 'summarily terminated through a breach on the part of the landlord.'] The membership in 1900 was a little short of 200. The restriction of the membership to men did not escape criticism, and on one occasion an irate lady went out of her way to make her complaint in the columns of a musical paper. There had, however, been a compromise, for in 1893 a 'Ladies' Night' was held 'by way of an experiment', and since 1895 it was continued annually till 1900, when ladies became eligible as Associates, their 'privilege' being to attend Ladies' Nights and be present at the Annual Dinner. In 1908 there were 156 Associates—Members only 5 more.

In addition to the Club there was the R.A. Musical Union, in which no distinction was made between the sexes, but as the aims of the two bodies were identical it was decided that the Club should absorb the Union. This was termed 'fusion', and the amalgamation was passed in November 1914. Thereafter the word 'Associate' dropped out of the Rules and all connected with the Academy were eligible as members on equal terms.

It is possible that there may have been some feeling about the Club having premises for male members only, but the 'experiment' of Ladies' Nights in the Social Meetings, was

definitely established. The Club appears to have met for Supper twice in each term, with Social Meetings in the R.A.M. and one Ladies' Night in the term, and the Annual Dinner. Music was not always to be heard at a social evening. There were imitations of popular actors, some conjuring, frequent humorous recitations, thought-reading, animated photographs (!), ventriloquism, lightning sketches, and the varied paraphernalia of entertainment. These, however, were 'side shows'. As for music, the Club was self-supporting, and seldom went beyond its own doors for executants. With very few exceptions the *Magazine* had reached its fiftieth number in February, 1917, without mentioning a 'star' who appeared at any social evening. This is not to say there was any discrimination exercised in the works that were performed. They were chosen from all schools and all periods, but it was not till October 1921 that a foreigner appeared at a concert. The occasion was a Fortnightly Concert, when M. Marcel Dupré gave an Organ Recital. This was not under the auspices of the Club, but it is noteworthy. In the following year M. Jacques Thibaud was a guest of the Club, and played, with Mr Harold Craxton, Beethoven's *Sonata for Violin and Piano*, Op. 31, No. 1, and also César Franck's *Sonata*.

It was after the Centenary Celebration, which had absorbed the energies of so many members of the Club, that the committee began to invite to the social evenings artists who had not been identified with the R.A.M. As the *Magazine* approaches our own time familiar names are frequently found in its pages. Albert Sammons, William Murdoch and Herbert Heyner appeared at one social: Cecil Sharp with his English Folk Dances preceded Kennedy Scott's programme of Tudor music. One evening was devoted to a farewell concert by Mr Frederick Corder, who collected a brilliant band of his pupils, past and present. There was so much talent within the Club that it was not necessary to go far afield when at hand there were Harriet Cohen, Arnold Bax, Tertis, Spencer Dyke, Hans Wessely, Rowsby Woof and Miss Rosina Buckman with Maurice d'Oisly to fill several programmes; and to these must be added Ethel Bartlett, John Barbirolli, and many others whose names are household words.

An outstanding event, in 1928, was the reception given to the Budapest Philharmonic Orchestra, conducted by Dohnanyi. The Club was indebted for this red-letter night to Miss Katharine Goodson, F.R.A.M., who received the guests; and

the Duke's Hall was filled 'to capacity'. It was after this time that a departure was made from the custom of having an interval in the middle of the programme for refreshments. This allowed too short a time for the members to circulate, and it was decided to give the entire programme without a break, the refreshments followed while the hall was being made ready for the dance. An extremely good dance band, led by one of the clerical staff, performed on many occasions, and the change from the older custom was greatly appreciated.

By the year 1929 the social evenings had entered into a new phase. The total membership, Overseas, Country, Town and Student members made a total of 1,181, and the wealth of artistic talent was unprecedented in any one year of the Club's existence. The Budapest Orchestra has just been mentioned, with Dohnanyi as leader. Then came names of artists of world-wide fame: Medtner, Madame Tatiana Makushina, Jelly d'Aranyi and Adila Fachiri, Isolde Menges and Otto Berg, Nicolas Orloff and the Budapest String Quartet.

Through the enterprise of the Honorary Secretary, M. Cortot gave a pianoforte recital which will be well remembered by the audience of 900 who packed the Duke's Hall. Another unique event occurred when one of the directors, Sir Sidney Clive, C.B., C.M.G., D.S.O., while President of the Club, took his place at the pianoforte as pianist in two movements from Chausson's *Trio*, with David Taylor (violin) and D. Ffrangcon Thomas (cello). To record a 'nominal roll' of all those who took part in these evenings would fill many pages, but reference must be made to the visits of two great artists, Elena Gerhardt and Szigeti. At one of the general meetings the Principal suggested that the social side of the Club might be more developed and that the evenings should not be exclusively musical. A step in this direction had been taken, as already mentioned, by devoting the second part of the evenings to friendly intercourse, with the dance afterwards. The suggestion was acted upon in an agreeable form when the Students' Branch Committee presented a Revue, devised and produced by Miss Avril Wright, with music and many lyrics specially written by Mr Yelland Richards, a delightful and original entertainment which, it is to be hoped, will stimulate healthy rivalry.

Chamber Concert, June 28

The Chamber Concert on June 28 had special interest. There were four manuscript compositions by female students, second studies in each case. Joyce Chapman's movement from her pianoforte quintet in G was well constructed and contained a sense of development. The performers were Hilda King (pianoforte), Winifred Flavelle and Irene Spier (violins), Helga White (viola), and Edna Elphick (violoncello). Of slighter quality was the instrumental quartet *The Lost Island*, by Lois Henderson, played by Conrad Risius (flute), E. Silverman (violin), G. Mutter (viola), and Sylvia Walters (harp). May Walker made a brave effort in two movements from her sonata, played by D. Martin (violin) and Geoffrey Robbins (pianoforte). A violoncello quartet, short, amusing and vigorous, by Margaret Piggott, was played by the composer herself, with Florence Hooton, Nancy Neild and Peter Beavân. Of more solid fare was the first movement of the *String Quartet, Op. 51, No. 2*, by Brahms, played by Doris Langham-Smith and Sylvia Jaques (violins), S. Rosenheim (viola), and J. Sack (violoncello). Their performance amply justified their having been chosen as winners of the Sir Edward Cooper Prize for Ensemble Playing. Instrumental solos were safe in the hands of Eugene Nemish (a work for violin by Saint-Saëns) and Muriel Taylor (a Toccata for violoncello arranged from a work by Frescobaldi)—Beethoven was represented by the third movement of his *Pianoforte Sonata, Op. 110*, played by Eileen England; and Rubinstein by a *Study*, also for pianoforte, played by Harold Jaeger. There were songs by R. Strauss, and Alice Langham gave a good rendering of *When Myra Sings*. In three songs Clifford Deri was in fine voice, with excellent diction. The accompanists were J. H. Jones, Phyllis Lavers, Stella Goodger, Phyllis Spurr, and Margaret Chamberlain.

Opera—The Corregidor

The production of Hugo Wolf's opera *The Corregidor* was an event of far-reaching importance, the more so as the performances were the first to be given in England. For the occasion the Duke's Hall was converted into a theatre. Tubular scaffolding sustained the scenery and the proscenium of dark blue curtains reaching up to the ceiling of the hall, and provided stagings for the elaborate lighting installation. As the platform had been brought forward to replace the 'apron' permanently there was, on the stage at any

rate, ample space for the ingenious settings and for the movements of large crowds. The orchestra of 66, conducted by Mr Barbirolli and led by Frederick Grinke, had to be accommodated on the floor of the hall. It is necessary to mention these details in order to show how this unusual organisation was carried out, for between the fall of the curtain at midnight on Tuesday, July 17, and noon on July 18, every trace of the 'show' had been removed and the hall restored to its usual appearance.

Four performances were given, on July 13, 14, 16 and 17, and the rare circumstances of giving the work for the first time in England attracted a large audience, among whom were many prominent musicians. For the principal singers there was a double cast, but Bernard Lewis as the Corregidor appeared on each evening. He distinguished himself by his good impersonation of an elderly and amorous old man in a difficult part. For the miller, at two performances, Clifford Deri was in good voice and acted the jealous husband in the third act with a due sense of illustrating the music. This part was taken at the other performances by Ernest Davies. He gave the *Spanish Wine* song in the second act with animation. As Frasquita, the miller's wife, Janet Hamilton-Smith and Mahry Dawes each appeared twice with acceptance. The former acted with great vigour, and her diction, like that of all the others, was admirable. Muriel Gale and Vera Rae-Stevens each sang the part of the Duenna at two performances, and George Scott, Bruce Clark and Eric Sivyver severally in small rôles amplified them with characteristic 'business' and make-up. The others in a large cast were happily placed, and there was a chorus of forty-eight.

About these remarkable performances much might be said. There may have been doubt about a students' class giving a grand opera which no one in the whole company, principals, orchestra, producer and conductor had ever seen. To create, to invent and to produce an opera, write stage directions which had to be adapted to unusual conditions, not to speak of the provision of an adequate translation from the German—these were demands made on Mr Geoffrey Dunn, and the result was a brilliant success. There was no sign of experimental work here: it was an achievement. With Mr Barbirolli as conductor the team was complete in unity, and, when it is considered that he had under five weeks in which to study the score, his masterly command of the orchestra, playing from band parts none too simple to read from, attained a distinction and an ease that was in itself authority. In Mr Barbirolli as conductor and Mr Dunn

as producer, the Academy has two artists who have accomplished great work, and with them future performances of opera will be watched with confidence. It is necessary here to add that Mr Chalmers Burns was the chorus master, with Flora Brereton as accompanist, and the stage management was in the hands of Dorothy Fleming and Alison Reid.

Veterans

A letter from the daughter of an Associate has called attention to the election of her mother which took place on November 5, 1884, exactly fifty years ago. She inquired if any other Associates were celebrating their Jubilee about the same date, and the files of the Associates were searched. In the list given in the Prospectus it was found that there were forty-two who were elected fifty or more years ago.

The list is headed by five whose date is 1862, seventy-two years ago—all ladies. In the 'sixties there are eight still living, elected sixty-six or more years ago.

In the 'seventies there are fifteen, elected fifty-five or more years ago.

In the 'eighties, up to 1884, there are fourteen, elected fifty or more years ago.

The dates when the Fellows were elected are available, but not of their election as Associates in every case. Here for the most part it is *place aux dames*, and we warmly congratulate the five ladies at the top of the list on their long life, and we hope that they will attain their centenary.

R.A.M. New Music Society

The R.A.M. New Music Society gave an invitation concert of Modern Chamber Music on October 11. The programme consisted of Arnold Schönberg's *Suite for Pianoforte*, Op. 25, played by Mr Philip Lévi, who also played his own *Preludio, Notturmo e Passacaglia for Pianoforte*. In Mr Ernest Bloch's *Sonata in A minor for Violin and Pianoforte*, Miss Bessie Rawlins played the violin part and Mr Reginald Paul the pianoforte.

The next concert of the Society will be given on Thursday, November 22, at 5.30 p.m.

The Annual Dinner

The forty-first Annual Dinner was held on July 20, 1934, at the Dorchester Hotel. The large gathering of 250 members and their guests was received by the President, Dr Stanley Marchant and Mrs Marchant. Among those present were the Very Reverend Dean Inge, Sir John and Lady McEwen, Dr W. J. O'Donovan, M.P., Miss Margaret Donington, Baron Albert Profumo, Sir Edward German, Mr H. Plunket Greene, Miss Ena Grossmith, Mr and Mrs Barbiroli, Mr and Mrs Victor Booth, Mr Frederic Norton, Mr Arthur M. Hind, Miss W. M. Crosthwaite, Miss Muriel Bass, Brigadier-General R. J. Kentish, Mr and Mrs W. Wallace, Dr H. W. Richards, Mr and Mrs Robjohns, Mr and Mrs Harold Craxton, Mr and Mrs Julius Harrison, Mr and Mrs B. J. Dale, Mr and Mrs H. Lindars, Mr and Mrs J. T. Lockyer, Mr T. B. Knott, Dr A. J. Greenish, Mr and Mrs Ernest Read, Mr Arthur Hinton, Mr Percy Waller, Dr and Mrs F. J. Shinn, Mr Alger Bell, Miss D. Howell, Miss Elsie Owen and Professor Lloyd-James, Dr and Mrs Plenderleith, Mr G. D. Cunningham, Miss Nellie M. Holland, Madame Elsie Horne, Mr and Miss Tidmarsh, Mr Herbert Walenn, Mr Alban Jeynes, Mrs Brian Nash and Mr Brian Nash, Honorary Secretary. The toasts followed according to tradition. The President proposed the 'Loyal Toasts', Mr H. Plunket Greene, Hon. R.A.M., proposed the 'Sister Arts', to which Mr Arthur M. Hind, O.B.E., M.A., F.S.A., and Miss Ena Grossmith replied. The toast of 'The Royal Academy of Music and the R.A.M. Club and its President' was proposed by the Reverend Dean in happily humorous terms, and Dr O'Donovan, O.B.E., M.D., M.P., replied to Mr Victor Booth's toast of 'The Guests'.

Fellows

Ethel Bartlett, Douglas Cameron, Eric Grant, Rae Robertson, Alec Rowley, J. Albert Sowerbutts, Walter Weekes.

Associates

Hilda Bor, Dorice Winifred Fordred, Eileen A. Greverer, Catherine Hollingworth, Douglas Hopkins, Mrs Rebecca Clift King (*née* Hoskins), Ralph Letts, Norah Monica Benet Lynch, Kathleen Ida Murray (Kim), Frederick L. Newnham, Ernest Charles Guy Pertwee, Alan Richardson, Beatrice (Betty) Sheard, May Turtle, Wilkinson Urquhart, John Walton, Miss Alva (Elsie Augusta) Wood.

Geographical Distribution of Overseas Students at present at the R.A.M.

The influence of the R.A.M. is acknowledged on many sides, but in no wise can it be brought home more significantly than by a study of it as an imperial and to some extent a world-wide force in music. The list that follows might be illustrated by little red spots on Mercator's Projection, and with the help of a good atlas it should be possible to plot a route which would touch every place.

CANADA—Montreal, Vancouver, Victoria, Winnipeg, Saskatchewan, Quebec ; NOVA SCOTIA—Halifax.

AFRICA (EAST)—Forthall.

(WEST)—Lagos.

(SOUTH)—Wynberg, East London, Cape Town, Johannesburg, Pietermaritzburg, Port Elizabeth, Bulawayo, Durban.

(ORANGE FREE STATE)—Harrismith, Bethlehem.

AUSTRALIA—Maryborough, Toowoomba, Perth, Bridgetown, Sydney, Melbourne ; TASMANIA—Launceston.

NEW ZEALAND—New Plymouth, Christchurch, Gisborne, Dunedin, Wellington, Auckland, Kingston.

INDIA—Dharharh, Calcutta, Berhampore, Simla, Secunderabad, Cawnpore, Aligarh, Bombay ; CEYLON—Colombo, Blackwater ; BURMA—Kalau, Rangoon, Maymyo ; STRAITS SETTLEMENTS—Singapore.

WEST INDIES—Jamaica, Trinidad, Bermuda.

BRITISH HONDURAS—Belize.

CHINA—Shanghai, Hong-Kong, Peking.

EGYPT—Cairo.

GERMANY—Munich.

GREECE—Salonika.

ITALY—Venice, Nesso.

PERSIA—Baghdad.

RUSSIA—Odessa, Petrograd.

SIAM—Bangkok.

SOUTH AMERICA—Buenos Aires.

U.S.A.—New York, Boston, Newark, Los Angeles.

IRISH FREE STATE—Dublin, Sligo, Cappoquin.

Recent Appointments

Sir Francis L. C. Floud, K.C.B., a Director of the R.A.M., has been appointed High Commissioner to Canada.

Lieutenant-General Sir George Sidney Clive, K.C.B., C.M.G., D.S.O., a Director of the R.A.M., has been appointed Marshal of the Diplomatic Corps.

As Dean of the Faculty of Music in the University of London Mr William Wallace has been re-elected for a further term of two years.

The Rev. A. Humphrey M. Kempe has been appointed Precentor at Coventry Cathedral.

Mr Douglas Hawkridge has been appointed Musical Director of the Kenton Amateur Operatic Society.

Mr Leslie Regan has been elected a member of the Council of the Union of Graduates of Music.

Mr Alec Robertson was ordained Priest in Rome on April 29, and took up an appointment at Westminster Cathedral in June.

Marriages

Mr George J. Willoughby to Miss Enid Nye, on August 2, at St James', Paddington. The organist was Mr Douglas Hawkridge.

Mr Frank Aiken, Irish Free State Minister for Defence, to Miss Maud Davin, A.R.A.M., Hon. Local Representative for Dublin, on October 3.

Mr Julian Gardiner to Mary Gray-Fisk (*née* Couper) on October 15.

Promenade Concerts

The following names appeared in the recent Season's programmes:

AS COMPOSERS AND CONDUCTORS:

Arnold Bax, Arthur Bliss, Eric Coates, B. J. Dale, Sir Edward German, Sir A. C. Mackenzie and Sir Henry J. Wood.

AS PERFORMERS:

Ethel Bartlett, May Blyth, Arthur Catterall, Harriet Cohen, Joan Coxon, G. D. Cunningham, Clifford Curzon, Mahry Dawes, Florence Easton, Arthur Fear, Muriel Gale, Katharine Goodson, Isabel Gray, Eric Greene, Garda Hall, Percy Heming, Roy Henderson, Myra Hess, John Hunt, May Mukle, Rae Robertson, Irene Scharrer, Lionel Tertis, Eva Turner and Charles Woodhouse.

In Memoriam

Edwin Henry Lemare

Student and Goss Scholar, 1878-1885. F.R.A.M., 1895

Professor in the R.A.M., 1900-1903

Those whose recollections carry them back to Tenterden Street will remember Lemare as a distinguished student. After leaving the Academy his most important appointments as organist were Holy Trinity, Sloane Street, and St Margaret's, Westminster. In the latter church his high technical skill was displayed in his arrangements for organ of orchestral works, and his recitals of the works of Wagner, such as those of *Parsifal*, became celebrated. At the beginning of this century he went to America, giving recitals of organ music both in Canada and the United States, and holding municipal appointments. He died at Los Angeles, aged 69.

Mrs Annie Ellissen

We regret to announce the death of Mrs Gustav Ellissen, who, with her late husband, was a munificent benefactor of the Library. Her husband had gathered together a fine collection of complete or nearly complete sets of the chamber music of Haydn, Beethoven, Brahms, Schumann, Mendelssohn, Mozart, Dvořák, Chopin, Spohr, Onslow and thirty-six volumes of the Bach Gesellschaft. These Mrs Ellissen transferred to the Academy three years ago. Each of the 300 volumes had been handsomely bound. They are now in a pair of bookcases in Room 208. Such a gift worthily commemorates her husband, who was an assiduous amateur and viola player of Chamber music. His widow showed her interest in the Academy by presenting in her lifetime this invaluable gift.

Walter Mackway

Student 1880-1886, A.R.A.M.

Professor of Singing, 1890-1914

John Maclean Fraser

Student 1922-1927. Gowland Harrison Exhibitioner

His many friends in the R.A.M. will learn with regret of the death of 'Jock' Fraser, a brilliant student, who occupied an important position in the orchestras of London and Edinburgh. It is sad to think that a career of high promise was cut short at the early age of thirty.

Haydn P. Draper

Hon. R.A.M. Professor of Clarinet in R.A.M., 1923-1934

Broadcasting

The following names have recently appeared in B.B.C. programmes :

AS COMPOSERS AND CONDUCTORS:

Sir Granville Bantock, John Barbirolli, Arnold Bax, York Bowen, Adam Carse, Eric Coates, B. J. Dale, Frederic d'Erlanger, Sir Edward German, Julius Harrison, Fred Hartley, Michael Head, Arthur Hinton, Frank Howard, Dorothy Howell, Betty Humby, Walford Hyden, Frederick Keel, Reginald King, Sydney Kyte, Sir John B. McEwen, Sir Alexander Mackenzie, Tobias Matthay, Katie E. B. Moss, B. Walton O'Donnell, Montague Phillips, Elizabeth Poston, Alec Rowley, Mansel Thomas, William Wallace, Sir Henry J. Wood.

AS PERFORMERS:

Philip Burton, Harry Berly, Norah Blaney, May Blyth, Betty Bolton, Hilda Bor, Philip Burton, Ernest Butcher, Douglas Cameron, Alfred Cave, Arthur Catterall, Harriet Cohen, Rene Cook, G. D. Cunningham, Clifford Curzon, Ben Davies, Mahry Dawes, Clifford Deri, Kathleen Dunn-Davies, Florence Easton, Leslie England, Arthur Fear, Watson Forbes, Muriel Gale, Sidney Griller, Frederick Grinke, Olive Groves, Garda Hall, Janet Hamilton-Smith, Colin Hampton, Fred Hartley, Marjorie Hayward, Percy Heming, Roy Henderson, Florence Hooton, Frank Howard, Cicely Hoyer, John Hunt, Rhiannon James, Raymond Jeremy, Ceredig Jones, Megan Lloyd, Lilius Mackinnon, Frank Moy, May Mukle, Jack O'Brien, Edward O'Henry, Reginald Paul, Jean Pougnet, Lilly Phillips, Foster Richardson, Irene Scharrer, Issay Schlaen, Norah Scott-Turner, Jack Shinebourne, Winifred Small, Dorothy Stanton, David Carl Taylor, Mansel Thomas, James Topping, Freda Townson, Eva Turner, May Turtle, Thelma Tuson, Watcyn Watcyns, Catherine Wendol.

Recent Awards

The following awards have recently been made :

The Harriet Kendall Prize (Elocution) to Lorna Reid (Aberdeen), Cicely Newington being commended.

The Alfred J. Waley Prize (Violin) to Eugene Nemish (Winnipeg, Canada), Aubrey Appleton and Edward Silverman being commended.

The Charles Lucas Prize (Composition) to Geoffrey Robbins (London), Raymond H. Bennell being highly commended.

The Cuthbert Nunn Prize (Composition) to Geoffrey Robbins (London).

The Julia Leney Prize (Harp) to Annie A. P. Ross (Erith).

The Walter Macfarren Prize (Female Pianists) to Dorothy Peacock (Blackheath).

The Walter Macfarren Prize (Male Pianists) to Cyril Addison-Smith (Ansdell, Lancs).

The Frederick Westlake Memorial Prize (Female Pianists) to Eileen England (Huddersfield), Phyllis Chatfield being very highly commended, and Susan Slivko commended.

The Gilbert R. Betjeman Memorial Prize (All Voices) to Janet Hamilton-Smith (Cairo), Bessie Todd and Clifford Deri being commended.

The Swansea Eisteddfod Prize (Baritones and Basses) to Clifford Deri (Bargoed).

The Lionel Monckton Scholarship (Composition) to Margaret O. Mullins (London).

The Isabel Jay Memorial Prize (Sopranos) to May Sabeston Walker (London), Elspeth Swanson, Irene Chambers and E. Muriel Hill being commended.

The Cecil Martin Prize (Elocution) to Bessie Todd (Blackburn), Elizabeth Clough being highly commended, and Margaret S. Jamieson commended.

The Parepa-Rosa Prize (Baritones and Basses) to Clifford Deri (Bargoed), Ernest Davies and Harold Child being commended.

The J. and J. Brough Prize (Flute) to Betty Bonner (Leytonstone), Conrad Risius being highly commended.

The Joseph Maas Prize (Tenors) to Bernard D. K. Lewis (Chichester).

The A. Acton-Bond Prize (Drama) to Alice Lumsden.

The Howard de Walden Gold Medal (Drama) to Sheila Crabtree, Monica Metcalf being highly commended, and Dorothy Randall, Gwen Cunningham and Marie Slocombe commended.

The Anne E. Lloyd Exhibition (Singing) to Alison Reid.

The Lady Wallis Budge Prize (Organ) to Henry G. B. Saunders, Phyllis Roberts being highly commended.

The Henry R. Evers Prize (Sight-singing) to L. Woodroffe Robinson.

The Stewart Macpherson Prize (Musicianship) to Norman Askew, Joyce Chapman being commended.

The Harold Boulton Prize (Diction) to Harold Child.

The Professors' Shakespearean Prize (Elocution) to Gwen Cunningham.

The Charlotte Walters Prizes (Two : Elocution) to Alice Lumsden and Leonie Thoumine, Sheila Crabtree being highly commended.

The Corder Memorial Prize (Composition) to Lois Henderson.

The Matthew Phillimore Prize (Male Pianists) to James Walker (Sydney, Australia), Peter Churchill and Geoffrey Robbins being commended.

The Piatti Prize ('Cello) to Muriel Taylor (Failsforth, Manchester), Hirsch Tury being highly commended.

The Bach Scholarship (Any Instrument or Voice) to Gwendolyn Reiche (Piano) (Nottingham), Bruno Raikin being highly commended.

The Sterndale Bennett Scholarship (Males : Any Branch of Music) to Vivian Joseph ('Cello) (Port Talbot), Gordon Mutter being very highly commended, and Sydney Barlow commended.

The Campbell Clarke Scholarship (Any Class of Voice) to Beatrice M. Lowe (Soprano) (Shanghai), Muriel M. Burnett being highly commended.

The Gowland Harrison Exhibition (Male Violinists) to Robert H. Masters (Ilford), Douglas Thomson being highly commended and Samuel Rosenheim commended.

The Henderson Pianoforte Scholarships (Two) to Gwendoline M. Browne (London) and Dennis C. Murdoch (Nuneaton), Iris M. Greep being highly commended, and Jeannette J. Pearson and Margaret H. Hazelton commended.

The Henderson Violin Scholarship to Mary E. Jezard (London), Sylvia Jaques and David Bellman being highly commended.

The Emma Levy Scholarship (Pianoforte and Theory) to Susan Slivko (London), Manuel Frenkel being highly commended, and Sylvia Bloom commended.

The Ada Lewis Singing Scholarships (Two: Any Class of Voice) to Brenda Griffith (Soprano) (London) and Thelma J. Weeks (Soprano) (Plymouth), Doreen F. Brayshaw and Beatrice M. Lowe being highly commended.

The Ada Lewis Scholarship (Pianoforte) to Frank V. Thomas (Fulham), Iris G. Loveridge being very highly commended and Emfred Olive Cole, Joan Capell and Celia C. Browning highly commended.

The Ada Lewis Scholarship (Stringed Instruments) to Joyce T. Cohen ('Cello) (London), Vivian Joseph being very highly commended.

The Charles Oldham Scholarship (Violin) to Arthur E. Waters-Leavins (Leicester).

The Ross Scholarships (Male Vocalists) to Clifford Deri (Baritone) (Bargoed), Philip Hattey being highly commended.

The Edward and Anne Seguin Scholarship (Sopranos) to Laura Mabel M. Gorton (Egremont), Muriel M. Burnett being very highly commended.

The Gwynne Kimpton Scholarship (Violin) to Winifred M. Flavelle (Wolverhampton), Mary E. Jezard being very highly commended, and Sylvia Jaques and Samuel Rosenheim commended.

The Macfarren Scholarship (Composition) to Patrick E. Smerdon-Piggott (Dover).

The Stainer Exhibition (Organ) to John D. Alston.

The Josephine Troup Scholarship (Composition) to May Sabeston Walker (London).

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past or forthcoming performances or engagements.)

Miss Dorothy Stanton, Miss Margot MacGibbon, Mr James Topping and Mr Frederic Jackson toured the West Country during the summer, giving concerts at Bude, Falmouth, Newquay, Torquay and other beauty spots, combining holiday-making and business.

Pupils of Madame Elsie Horne gave a concert at the College Hall, Henrietta Street, on July 16.

Mr Robert O. Edwards was the piano soloist at the first Symphony Concert of the Season at Harrogate on July 26.

Mr Welton Hickin has been elected Chairman of the London Competitive Musical Festival.

Miss Christine Collinge played violin solos at the June Week Concert at Durham University on June 19.

Miss Roma Ferguson and her Tre Santi Ladies' Choir, assisted by Miss Madeleine Windsor and the Ryerson String Quartet gave a concert at Hampstead on June 15.

Madame Elsie Horne was pianoforte adjudicator at the Southampton Festival in the Spring.

Miss Eileen Wright sailed recently for South Africa to take up an appointment at the Salisbury Girls' High School.

Pupils of Mr Harold Craxton gave a concert at Wigmore Hall on July 19.

Mr Reginald Paul broadcast a pianoforte concerto from Stockholm (Sweden) Konzerthuset on August 21. He also broadcast from Riga (Latvia), August 26, and Prague, September 5, a half-hour recital of British Piano Music (new and old). The programme included Bax's *Mediterranean* and some of the Craxton-Moffat collection of old keyboard music.

Miss Roma Ferguson's Tre Santi Ladies' Choir won three first prizes at competition festivals—the London and the Hampstead and Hendon—during the Spring. At the latter they were first in Women's Choirs Class and also in Choral Sight-Singing of all classes.

Mr Thomas Marshall gave a pianoforte recital at Aeolian Hall on October 17.

Miss Myra Hess was the pianist at the Royal Philharmonic Society's Concert at Queen's Hall on October 18.

Mr Frederick Grinke gave a violin recital at Wigmore Hall on October 9, assisted by Miss Dorothy Manley (Pianoforte).

A Concerto for Violoncello and Orchestra by Arnold Bax was performed at Bournemouth Pavilion on September 19.

Miss Winifred Christie gave a double-keyboard pianoforte recital at Wigmore Hall on October 8.

Mr Norman Demuth's *Nachtmusik* for Orchestra was broadcast from Oslo on September 4.

Mr Arthur Fear was the vocalist at a concert given at The Leas Cliff Hall, Folkestone, on September 29.

Mr Robert Edwards broadcast a pianoforte recital to Australia on October 17.

Miss Lily West gave an invitation recital of Three Beethoven Sonatas at the College of Nursing on October 20.

Mr Charles Proctor gave a pianoforte recital at Wigmore Hall on October 15.

Mr Bryden Monteith was the piano soloist at a Chamber Concert given at Wigmore Hall on October 30.

Mr Arthur Fear gave a song recital at Wigmore Hall on October 29, assisted by Mr Mansel Thomas at the piano.

After a period of ten years as Choir Director and Organist at St John the Baptist's, Great Marlborough Street, W., Mr Aubrey F. Brittain has resigned his position in order to take up a similar post at Sidcup.

Mr Ronald Cliff gave a song recital at The Triangle Hall, Nottingham, on October 3.

In August, Mr B. McCara Symons conducted his fourth annual Summer School for Teachers in Calgary, Alberta, Canada, and gave recitals at several towns in the province of Alberta.

Miss Dodsley Bennetts gave a lecture-recital on the 'Life of Mozart, and some of his Works' at Peterborough on October 11.

Mr Geoffrey Dunn gave a lecture on 'The Opera Singers of the 18th Century' at King's College on October 25 with vocal illustrations by himself.

Mr Myers Foggin was the pianist in a 'Cello and Pianoforte Recital given in Paris on October 25.

Mr Ceredig Jones was chosen to sing the Bass Solos in 'The Messiah' at the Welsh National Eisteddfod at Neath last August.

Mr Roy Henderson sang the baritone part, which he has made his own, in Delius's *Mass of Life* at Queen's Hall on October 24.

New Publications

Concerto for Violoncello and Orchestra (Oxford University Press) *Phyllis Tate*

Three Hornpipes (Oxford University Press) *Herbert Murrill*
Sea Swell (Pianoforte) (Bosworth & Co.) *Norman Demuth*

Four Pieces for the Pianoforte: (1) A Fairy Lullaby, (2) Happy Song, (3) The Hobby Horse, (4) Catch me if you can (Bosworth & Co.) *Barbara Kirkby-Mason*

Four Springtime Pieces: (1) Easter Chimes, (2) Daffodils, (3) The Primrose, (4) May-Day Dance (Freeman) *Barbara Kirkby-Mason*

'An April Shower': (1) Fleeting Clouds, (2) Sunshine, (3) Raindrops, (4) The Rainbow (Murdoch) *Barbara Kirkby-Mason*

'First Album.' 12 pieces and duet for Beginners (Bosworth) *Barbara Kirkby-Mason*

Highland Scenes. Five pieces for Pianoforte (Bosworth & Co.) *Eric Thiman*

Three Album Leaves (Piano Solos) (Murdoch) *Elsie Horne*

Pianoforte:
'Sir Roger' (Forsyth) *Felix Swinstead*

'February' (Oxford University Press) *Felix Swinstead*

'October' (Oxford University Press) *Felix Swinstead*

'Lilt' for Violin (Oxford University Press) *Felix Swinstead*

- 'Dainty Dance' for Violin and Pianoforte (Oxford University Press) *F. Percival Driver*
 Sonata for Viola and Pianoforte (Oxford University Press) *Arthur Bliss*
 '18th Century Tunes' for Piano (Augener) *Adam Carse*
 Mood Pictures. Four easy pieces for Piano (Augener) *Adam Carse*
 'Fioretta' (Song) (Murdoch) *H. V. Jervis-Read*

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